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sciously trying and failing to render. They merely illustrated a point which might be endlessly illustrated.

Miss Goodale quotes Professor Mackail, who, as is well known, prefers what he calls simplicity and restraint on principle and whose ear aches for the *vox humana* of Simonides when he reads Pindar. I hold that Horace made a virtue of necessity. Professor Mackail thinks that there was no necessity and that the virtue was embraced for its own sake. It is a pretty question. I do not deny that the resources of Horace's vocabulary extended to many words not used in the Odes. He might also, as I point out in my Introduction, instead of coining felicitous simple phrases, have experimented, as Pacuvius did, with compounds alien to the genius of the language. The poverty of which I spoke is then the poverty of the Latin language in words that could be used in the meters of the Odes with poetical effect. The tact and the art of Horace, we all agree, recognized this limitation. We need not therefore deny its existence. A similar question may be raised about a very dissimilar English poet. Swinburne is sometimes censured for verbosity and tautologous prolixity. He is verbose and prolix. But no one has ever written perfect anapests in English without paying that price.

I count myself after all these years still a lover of Horace. I cordially concur in the judgment that he constructed the best lays tribal or other that the Latin language of that date was capable of. But it was not apparently capable of the plastic wealth and freedom of the supreme Greek and English lyric. And I see no superstitious totem worship in pointing this out with illustrations intended to bring it home to the mind of the student fortunate enough to know Greek. So I repeat impudently, with the added emphasis of italics, the first sentence of my little essay on his style:

A study of Horace's style must be mainly an analysis of the *art* by which he compensates for the slenderness of his own inspiration and the *relative* poverty of the Latin lyric vocabulary.

PAUL SHOREY.

MISS GOODALE'S REPLY

I am grateful for the opportunity of rejoining to Professor Shorey's rejoinder, but I have no inclination to make any stated and formal reply. In my paper I expressed deep admiration and appreciation of Professor Shorey, but pointed out some matters in which I thought he did Horace and the Latin language less than justice. Professor Shorey expresses commendation and appreciation of me in certain matters Horatian, and points out instances in which he thinks I have done him something less than justice. I could, in turn, renew my expressed admiration of Professor Shorey, agree with some of his limitations upon my statements (limitations, some of which I had already made myself, as, for instance, that dealing with the validity of judging a word by the effect of removing it), and go on to note again matter or manner in his rejoinder which fails to

achieve ideal justice. I might, for example, diagram the fact that, when I deplored his ignoring of the oxymoron, I was dealing with his blanket indictment of *vagus* in his Introduction, an indictment not to be effectually softened by (I repeat) a casual recognition of the oxymoron in the Notes, a good deal farther away from the original indictment than my allusion to it was from my strictures on the Introduction, and less inevitably within the ken of the reader of the passage which it modifies. Of course Professor Shorey knows more about the habits of the philological mind than I do, and that mind may have a reluctance to cancel anything it has once set down on paper. I am unable to see, myself, that my recognition of the passage in the Notes implies any need to cancel what I had set down about the Introduction, in full knowledge of the passage in the Notes and with the definite intention of recognizing that passage, as I did recognize it, in due time. Surely, too, Professor Shorey does not mean to insinuate that with deep design and malice aforethought I omitted in my citations passages from which I had myself adopted material for his undoing. Of course he doesn't, any more than I meant to imply that the particular flaw of overemphasis which I seemed to find in his admired Introduction was typical of, or entirely unopposed by, the fine thing as a whole. I took it for granted that all my audience knew and delighted in that fine thing as I did, and quoted only such portions—necessarily limited by exigencies of space—as must be more vividly recalled in order to understand what I meant.

I might, as I said, go on to take up Professor Shorey's rejoinder item by item, reaffirming or explaining as the case required, inevitably inviting, I should suppose, another communication from Professor Shorey. As a communication from Professor Shorey, on any subject whatsoever, is always a boon to the literary world, whether it is couched entirely in his own inimitable phrases or gives fresh currency to such delectable fooling as the quotation from M. Sarcy, the temptation to bid for another letter might be rather strong, were it not checked by an acute realization of the limited space and wide interests of THE CLASSICAL WEEKLY. It would be making too extensive demands upon that generous periodical, as well as upon Professor Shorey's valuable time, to keep the pendulum swaying in ever decreasing arcs until it reached that point of equilibrium at which all sincere lovers of Horace must arrive at last, where differences in matters of detail disappear in identity of admiration and enjoyment. If I could meet Professor Shorey in person instead of in the pages of THE CLASSICAL WEEKLY, that point might, perhaps, be reached more expeditiously. Perhaps, too—who knows?—even that tendency to overenthusiasm might have been corrected had I been privileged to frequent what a gifted and distinguished ex-pupil of Professor Shorey has described to me as "that wonderful class-room where we became devotees".

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